ART GALLERY OF ONTARIO

AGO NEWS

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Sculptures by Jacques Lipchitz

Artist's Oeuvre Seen in New Light

IN OUR ERA OF POSTMODERN AESTHETICS, THE INTENSE, bold and passionate later work of this greatest of all Cubist sculptors, presented in the exhibition *Jacques Lipchitz: A Life in Sculpture*, may finally emerge as the exceptional body of work it is and begin to receive the deserved critical attention that has eluded it for decades. Sam and Ayala Zacks Wing; December 15, 1989 – March 11, 1990; organized and circulated internationally by the Art Gallery of Ontario.

Sponsored by American Express Canada, Inc., and Olympia & York.

BY ALAN G. WILKINSON

Lipchitz's reputation as one of the masters of 20th-century sculpture is secure. The originality and importance of his contribution to the evolution of early Cubist sculpture in France have never been in doubt or seriously challenged. From 1916, when his works joined those of Picasso, Braque, Léger, Gris and Laurens at the galerie de l'Effort Moderne in Paris, his crucial position in Cubist sculpture was recognized. Seven decades later, Lipchitz was still seen as a member of the elite group of "true" Cubists when his sculpture and that of Laurens were shown in the Tate Gallery's 1983 exhibition *The Essential Cubism 1907–1920*, on an equal footing with the work of Braque, Picasso, Gris and Léger, the most important exponents of pictorial Cubism.

Lipchitz's historical importance as a sculptor is today still largely based on his great Cubist carvings and bronzes of 1915–25 and on the opened-out spatial innovations of the transparents that followed during the next few years. No other 20th-century sculptor of his stature – not Brancusi, Giacometti or Moore – has been subjected to the injustice of this myopic focus of critical acclaim on the work of a single period of work, in Lipchitz's case a mere fifteen years. Astonishingly little serious critical attention has been given to the prodigious output of work from the remaining forty years of his working life.

Later work presents problem for critics

The great divide between the work of Lipchitz that is highly esteemed and perceived as relevant and the work that is for the most part neglected and is often dismissed as anachronistic is clearly the late 1920s, when the purely formal concerns with the syntax of Cubism were superseded by a renewed interest in subject matter as a means of expressing personal emotions and feelings. In retrospect, it is understandable that Lipchitz's later work should present the critic "with a peculiarly difficult problem" (Clement Greenberg, 1954). The modernist view of art history would by definition find it difficult, if not impossible, to accommodate and come to terms with the expressionist violence, tortured subject matter and seemingly overwrought emotionalism found in many of Lipchitz's sculptures dealing with mythological and Biblical subjects, copulation, rape, strangulation and the horrors of the Nazi death camps. For those attuned to the formalistic, inward-looking leanness of Minimalism, the rhetorical gestures of Lipchitz's so-called Baroque manner must indeed appear undisciplined, self-indulgent and lacking in toughness.

The present state of neglect of Lipchitz's post-Cubist achievements has an obvious parallel in the almost universal disdain for Picasso's late work, prior to the shock of the recognition of its relevance – and indeed of its greatness – ignited by the exhibition *Picasso the last years* at the Solomon R. Guggenheim Museum in 1984 and the *Late Picasso* show at the Centre Georges Pompidou and the Tate Gallery in 1988. The changing climate of taste in the 1980s that embraced Picasso's work can surely accommodate the later work of Lipchitz. Seen in the context of post-modernist developments in Germany and Italy in the 1970s and 1980s, both Picasso and Lipchitz were ahead of their time. In the 1980 catalogue *A New Spirit in Painting* (Royal Academy of Arts, London), Christos M. Joachimides described the private visions based on individual experience that inform much recent painting:

> The subjective view, the creative imagination, has come back into its own and is evident in a new approach to painting. Artists, no longer satisfied with the deliberately objective view, are beginning to respond to their environment, allowing these reactions to be expressed in the form of images. We are confronted with an art that tells us about their personal relationships and personal worlds. This is a need, of course, that goes far beyond the boundaries of art to permeate all levels of society. It is the need to talk about oneself, to express one's own desires and fears, to react to daily life, indeed to reactivate areas of experience that have long lain dormant.

Lipchitz addressed all these issues in his art from the late 1920s until his death in 1973. Indeed, his work is more autobiographical than that of any sculptor of his generation, reflecting not only the joys, sorrows and obsessions of his personal life, but also his reactions to political events, to war, to the Holocaust and to the past and present history of the Jewish people. In *The Cry (The Couple)* of 1928–29 Lipchitz was trying to come to terms with the deaths of his father and sister. In *David and Goliath* of 1933 he was expressing his outrage at the growing threat of Hitler's Nazi Germany. *Miracle II* of 1948 was made in anticipation of the birth of the state of Israel. His rapturous joy at the birth of his daughter, Lolya, in 1948, when he was 57, was reflected in the lyrical *Mother and Child*, made the following year. *L'Arno Furioso* was made at the time of the disastrous flood in Florence in 1966. At the

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Jacques Lipchitz (Chaim Jacob Lipchitz), the eldest son of a well-to-do Jewish building contractor, was born in 1891 in Druskieniki, Lithuania. He went to Paris in 1909 and studied at the École des Beaux-Arts, the Académie Julian and the Académie Colarossi. He met Picasso in 1913, was part of the avant-garde circle of Paris and, having absorbed a wide variety of formative influences, by 1914 himself emerged with a distinct personal style. His historical importance as an artist is based on his Cubist works between 1915 and 1925, followed by another innovative period when he created his "transparents." He first exhibited in New York in 1935, and he moved there in 1941 to escape Nazi persecution. A devastating fire in his studio in 1952 destroyed many of his sketches and major works. Lipchitz overcame the loss with enormous willpower, and his retrospective in 1954 at the Museum of Modern Art included a large number of new works. The year 1958 was an extremely active one for him, with major exhibitions in Europe, in Amsterdam, Basel, Brussels, Paris and London that marked the blossoming of a successful international career. At the same time he began to receive major commissions for works on a monumental scale. In 1970 the Tel Aviv Museum in Israel presented a major retrospective of his works. Lipchitz died on May 26, 1973, on the island of Capri. He is buried in Jerusalem.

***Sketch for Our Tree of Life*, 1962 (1971–72?); bronze, h. 85.1 cm. Estate of Jacques Lipchitz. *Gertrude Stein*, 1920; bronze, h. 34.1 cm; The Baltimore Museum of Fine Art, Cone Collection.**

Top: *David and Goliath*, 1933; bronze, h. 83.8 cm. Estate of Jacques Lipchitz represented by Marlborough International Fine Art AG. *Bather III*, 1917; bronze, h. 71.8 cm. Collection AGO. Gift of Sam and Ayala Zacks.

Stage III Celebration

Homage to the Art of Building

The high point of the official ceremonies was the announcement of four new major donors by Fredrik S. Eaton, chairman of the Stage III Fund. Joining the AGO's growing list of generous supporters are Mr. and Mrs. Floyd Chalmers, the Weston Family/ George Weston Co. Ltd., Mr. and Mrs. John Switzer and Mr. and Mrs. Joseph M. Tanenbaum. It was Premier David Peterson who in turn thanked Mr. Eaton for his exemplary personal commitment to the Gallery and welcomed the Eaton Foundation as the fifth new major donor announced that evening. Premier Peterson is shown here chatting with Floyd Chalmers.

Signalling the beginning of the Stage III construction, hoardings appeared around part of the AGO almost overnight. For one day, on September 28, the Gallery of Contemporary Art became the site of a "trade fair" for the building industry that set the theme for an exuberant celebration that lasted well into the night. Over 900 guests, staff, volunteers and friends of the Gallery gathered in the Walker Court, which was festively and imaginatively decorated for the occasion with materials associated with the building trades. The platform party included distinguished representatives from all levels of government, which have made significant financial contributions to Stage III. Both staff (right) and guests (left) hammed it up, collecting hard hats and lunch pails and touring the trade-union displays at the "construction fair." The Honourable Christine Hart, Ontario's new minister of culture and communications, even tried her hand at bricklaying under the watchful eye of Director William Withrow and AGO President Keith Hendrick.

The Celebration Continues at the Elgin Theatre

The gala premiere on December 15 of the Canadian stage production of the beloved musical *The Wizard of Oz* marks the reopening of the beautifully restored Elgin and Winter Garden Theatres. Jointly hosted by the Volunteer Committee of the Art Gallery of Ontario and the Ontario Heritage Foundation, the fundraising gala will include a champagne reception, a grand après-theatre dinner and vaudeville entertainment. Proceeds from the event will benefit the AGO's Stage III Fund and the Ontario Heritage Foundation. The former vaudeville houses were painstakingly restored and updated as fully modern theatres and will reopen their doors on the anniversary of the original opening night 76 years ago.

Photos: Panda Associates

Photos: Gary Beechey

Focus on Docent Program

A Group of Special Volunteers

BY PAT SULLIVAN

THE ART GALLERY OF ONTARIO OWES MUCH TO THE EFforts of the 600 or so volunteers who assist in many areas, and the Education Services Division is especially thankful for the support of its docents. For readers unfamiliar with this term, the word *docent* originates from the Latin verb meaning "to teach" and has been current in museum usage for some time. Any teacher or student who has come for a school program – and anyone who has attended a gallery talk – has probably met an AGO docent. The volunteers who are part of the docent program are eager to share their enthusiasm for art and use their knowledge and communication skills to instill in the Gallery's diverse audience an appreciation of its collections and exhibitions.

The docent program has been a project of the Volunteer Committee since the 1960s. In 1976 the range of the program was expanded to encompass the newly created departments of Elementary and Young Adults Programs, which serve the needs of students in grades 3–13. The docents of the Adult Programs department, who do all gallery talks for the public, have tripled in number since 1983, when a new group was created to deliver evening and weekend talks and French tours on weekends. At present, a total of 64 docents are actively involved in the Gallery's tours and school programs.

AGO docents come from a wide variety of backgrounds – some have studied art history at university and enlarged their knowledge through travel, some are practising artists or teachers, while others who may have no formal training draw upon their own enthusiasm and their desire to learn and to stimulate interest in art. Those who tour on evenings and weekends often have full-time jobs. Robert Wuetherick, a six-year veteran of the latter group, says that being a docent "is fun, challenging, and offers opportunity for growth." His sentiments are echoed by Francine Rouleau-Barrett, a painter, who enjoys working with children. Francine has made a valuable contribution by assisting staff in providing French-language services, which are of increasing importance for all areas of Education. Edith Altschuler, who has been a docent with Young Adults Programs for nine years, says that she originally sought this activity because of the stimulation it affords and because of her fondness for teenagers, who represent a particularly challenging and rewarding age group.

Janet Newlands, a docent working with educators in the elementary level program, explains the concept of sculptural form to a young visitor.

Docents at the Art Gallery of Ontario are also part of a larger community of devoted individuals who do similar work at other galleries and museums. The National Docent Symposium, hosted every two years by American museum volunteers, brings together from across North America men and women who are dedicated to the wide dissemination of art. In 1987 four docents working with the Adult Programs department travelled to the Symposium, in Toledo, Ohio, to conduct a workshop on peer evaluation, and this November Judy Campbell, who is serving her second and final year as secretary of the National Symposium Council, represented AGO docents in Washington, DC.

Now that the Stage III construction is under way, the Education division is looking forward to an even greater demand for its services and greater opportunities to contribute to the fulfillment of the Gallery's mission of "bringing art and people together." Docents have an important role to play in this endeavour, and the division is currently recruiting more people for this program. Consider the rewards of being a docent, and find out how to become part of this dynamic group by calling Linda Kricorissian at ext. 352, Pat Sullivan at ext. 213 or Education Reception at ext. 402.

Pat Sullivan is an education officer at the AGO.

DECEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed descriptions of programs consult the events listings on pages 4 and 5.	The Gallery, the AGO Restaurant and the Members' Lounge are closed Mondays. The Gallery Shops are open.	Gallery Talks and Tours twice daily except Mondays. Visites Commentées le dimanche à 14 h 30.			**1** Artful Conversation / 11:15 am & 2 pm Film *Homage to Rodin* / 12:30 pm	**2** Celebration: Holiday Hats / 11 am – 5:30 pm
3 Celebration: Holiday Hats / 11 am – 5:30 pm Panel Steele and Tomczak / 3 pm Sunday Start with Art / 11 am For Kids Hands On / 1–4 pm Family and Community Studio / 1–4 pm	**4** Gallery, AGO Restaurant and Members' Lounge closed. Shops open. Club AGO Reader's Digest Collection / 7–9 pm	**5** *Permeable Border* / continues	**6** Art in the Morning *Permeable Border* / 9:30 am Rendezvous with Art / 6 pm Members' Evening *Permeable Border* / 6:45 pm	**7** *Steele and Tomczak* / continues	**8** Artful Conversation / 11:15 am & 2 pm Film *Henry Moore: Man of Form* / 12:30 pm	**9** An AGO admission voucher makes the perfect $5 gift....
10 Sunday Start with Art *Permeable Border* / 11 am For Kids Hands On / 1–4 pm Family and Community Studio / 1–4 pm RCM Concert / 3 pm	**11** Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	**12** Club AGO Kris Kringle Mystery Mingle / 7 pm	**13** Rendezvous with Art / 6 pm	**14** Members' Preview *Jacques Lipchitz* / 2–9 pm Opening ceremonies / 6:30 pm	**15** Exhibition *Jacques Lipchitz* / opens Film *The Cubist Epoch* / 12:30 pm Artful Conversation / 11:15 am & 2 pm Stage III Benefit Gala	**16** Gift memberships in special packages available at the Membership Centre now.
17 Sunday Start with Art / 11 am For Kids Hands On / 1–4 pm	**18** Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	**19** The Jewellery Shop is the place to solve all your Christmas shopping problems.	**20** Rendezvous with Art / 6 pm	**21** Exhibition *Walter Trier: A Celebration of Toys* / continues	**22** Artful Conversation / 11:15 am & 2 pm	**23**
24	**25** Christmas Day AGO Restaurant, Members' Lounge and Gallery shops closed.	**26** For complete holiday hours consult the events listings on pages 4 and 5.	**27** New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.	**28**	**29** Artful Conversation / 11:15 am & 2 pm	**30** The AGO is accessible to disabled persons, and a limited number of wheelchairs are available.
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THE COLLECTION IN FOCUS

Painting Reattributed to Gabriel Metsu

BY JOANEATH SPICER

THOUGH EXHIBITED UNDER THE NAME OF THE OBSCURE Dutch painter Hendrick van der Burgh (active 1650s–1660s), the fascinating painting *Interior with Dog* has been treated in recent scholarship as an unsigned work of c.1670 by Samuel van Hoogstraten (1627–1678), a pupil of Rembrandt who became famous for his witty handling of complex spatial constructions and especially for his wonderful perspective boxes. In this context the picture has been dated to the late 1660s or early 1670s, when Van Hoogstraten was back in The Hague and then Dordrecht (1668–78) after having worked in England (1662–67). The majority of his extant works from this later period are, however, portraits of the patriciate, and there are no perspectival paintings dated after 1662, though a few may be slightly later.

In a 1987 gallery talk on the painting for a course at the University of Toronto, Kathryn Jackson astonished her classmates and professor by pointing out a signature that she was unable to read on the lowest stair rise at the left edge. Once located, the signature and its potential implications were discernible to the experienced eye. The signature *G. Metsu fe* (unrecorded in AGO files) is that of Gabriel Metsu (1629–1667), considered one of Holland's finest genre painters but never before suspected of such explicit interest in the play of space. The artist normally used the spelling *Metsu*, but there are paintings with *Metsue*; three are dated, all from 1667. Sandra Lawrence, head of conservation at the AGO, has confirmed that there seems to be no technical basis for supposing the signature to be false. In addition, features of the painting independently point to the same date.

The space has been constructed around a reasonably consistent system of orthogonals running through the tiles and the architectural detailing of the hall and converging at the horse's left eye, right at the horizon, the height of which implies the stature of the viewer, who stands outside the door. This vanishing point also falls on a vertical line that bisects the entire panel, dropping down through the centre of the portico archway, through the points of the white tiles and the girl's hand, which is positioned to obscure this relentless axiality. The tiles are drawn with increasing impatience as they recede. Two tiny holes in the lintel over the door reflect compass fixings for casting the semicircular arches over the doorway. Similarly, Metsu has made light incisions in the panel defining some architectural elements, guidelines not effaced by the first application of paint. The advantages of using wood over canvas for such an experiment are obvious.

Hendrik van der Burgh (attributed to), *Interior with Dog*, oil on wood, 67.6 x 50.8 cm. Here reattributed to Gabriel Metsu (Dutch, 1629–1667). Gift in memory of Mrs. W. Redelmeier, 1968.

Van Hoogstraten's paintings of optically seductive views through intriguing series of domestic spaces easily come to mind – for example, his famous 1662 *View through Three Rooms*, now at Dyrham Park (United Kingdom) – but it is far more subtle in the crafting of spatial recession, and it is hard to imagine it followed by the crude exuberance of the Toronto painting. Still, the latter's elegant setting and the girl's fashionably loose, curly hairstyle and feather hat suggest the 1660s or 1670s.

In the years before his death in 1667 at age 39 Metsu worked in Amsterdam. In 1557 he had moved from Leiden, where he had produced lively genre scenes showing the influence of Jan Steen. The increasingly refined, aristocratic tastes of the wealthy Amsterdam merchant class were behind the new elegance of his domestic settings. While intriguing patterns of floor tiles and shifting views through open doors appear by 1557, it is in 1661 that we find the first of his genre interiors with a one-point perspective system, clarified by an insistent pattern of floor tiles.

In the mid-1660s Metsu's development was influenced by contemporaries in Amsterdam, the genre painter Pieter de Hooch and especially Emanuel de Witte, known for his perspectival views of church interiors and his *Interior with Woman at a Clavichord* from 1667 (Musée des Beaux Arts, Montreal), one of his rare domestic interiors. Metsu's own experiment with deep axial space is based on a hall, the domestic space with the closest affinities to a church nave or aisle. These features strongly suggest the mutual influence of Metsu and De Witte at this time. Indeed, a later work by De Witte is derived directly from one by Metsu.

The painting's problematic condition, with surface abrasion and inpainting, precludes a close analysis of technique or figural types, but comparisons with other signed works are favourable. The execution of the broadly stroked watery satin is consistent with parallel passages in other accepted works, as are the silvery tones with dark brown and accents in rust.

Metsu depicted a girl making her dog beg for a treat more than once. Dutch painting is full of animals kept as pets, which frequently, as in several works by Metsu, allude to the life of the senses, treated in either a sober or a humorous fashion. The motif was sometimes an analogy for the teaching of restraint or tractability to the young, especially girls. In addition, the girl's dress has "leading bands," strips of cloth that, when held by an adult, functioned as a built-in halter. However, such a sober reading does not easily encompass the jester. The motif of a girl or woman teasing a dog with the promise of a treat is encountered separately in contemporary images as an allusion to female sexual teasing of (or hold on) the male, and this is surely the case here. The prominence and poised deliberateness of the girl, who looks at us boldly while pointing to the dog, making him beg for the treat she has in the hand behind her back, suggest an emblem possibly reflected in the young woman, who may have just dismissed the young man in the rear. That this is very likely a humorous comment on who controls whom is underlined by the smirking jester.

Joaneath Spicer is curator of Renaissance and baroque art at the Walters Art Gallery, Baltimore. The above is extracted from "An Experiment with Perspective by Gabriel Metsu," Zeitschrift für Kunstgeschichte, 51/4, 1988, 574–84.

Exhibitions

Jacques Lipchitz: A Life in Sculpture
Sam and Ayala Zacks Wing
December 15, 1989 – March 11, 1990

This is the first major retrospective in recent years of the work of the greatest Cubist sculptor of his generation. The exhibition brings together 134 bronzes and 30 drawings from six decades of Lipchitz's long and prolific career, including a superb group of Cubist carvings and bronzes of 1915–25, the little-known "transparents" of 1926 and works on the Biblical and mythological subjects that obsessed Lipchitz from the late 1920s until his death in 1973. The exhibition provides an important re-assessment of the artist's lesser-known and little-appreciated later work in the context of his entire oeuvre. Organized and circulated internationally by the Art Gallery of Ontario.

Sponsored by **American Express Canada, Inc.,** and **Olympia & York**.

AMERICAN EXPRESS TRAVEL RELATED SERVICES

OLYMPIA & YORK

4 hours and 38 minutes: Videotapes by Lisa Steele and Kim Tomczak
A Fraser Elliott Foundation Canadian Contemporary Exhibition
F. P. Wood Gallery
through January 14, 1990

The most comprehensive exhibition to date of works by Toronto video artists Lisa Steele and Kim Tomczak, comprising 12 videotapes produced collaboratively and independently between 1974 and 1988. Collaborative works include *Working the Double Shift*, 1984, and *Private Eyes*, 1987. Works by Lisa Steele include *A Very Personal Story*, 1974, *The Gloria Tapes*, 1979–80, and *Some Call It Bad Luck*, 1982. Kim Tomczak's works are *A Demonstration of Fear of Pain*, 1980, and *Paradise Lost*, 1981.

Organized and circulated nationally by the AGO. Supported by the generous assistance of the **Canada Council**.

Permeable Border: Art of Canada and the United States 1920–1940
Margaret Eaton Gallery
through January 7, 1990

The world's longest undefended border, between Canada and the United States, has historically permitted the free exchange of ideas between the two countries. This exhibition brings together works from a period when there was particularly close contact between the two nations and examines apparent similarities and differences in artistic expression. Includes works by Kathleen Munn, Charles Comfort and L. LeMoine FitzGerald, as well as Charles Sheeler, Edward Hopper and Rockwell Kent, among others.

Organized by the Art Gallery of Ontario.

Generously sponsored by **Sun Life of Canada**.

SunLife

Walter Trier: A Celebration of Toys
Walter Trier Gallery and Anteroom
through January 14, 1990

The exhibition includes a selection of wooden folk toys from Saxony, West Germany, and watercolour illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921–22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's permanent collection.

Permanent Collection

Walker Court, E. R. Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth–20th-century paintings.

The famous portrait *Isaak Abrahamsz, Massa* (1626) by Franz Hals in the AGO's permanent collection is presently being featured in the major exhibition of the Dutch master's work at the National Gallery of Art in Washington DC. The splendid painting was bequeathed to the Gallery by Frank P. Wood in 1955.

19th- and 20th-century sculpture and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the permanent collection.

J. S. McLean Gallery
New re-installation of works by the Group of Seven from the permanent collection, complete with such interpretative aids as audiotapes and computers.

Signy Eaton Gallery
The Signy Eaton Gallery is closed due to Stage III.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the permanent collection and loans.

Extension Services

The following exhibitions organized by the AGO will be circulated by Extension Services during December. Dates are subject to change.

The Victorian Cult of Beauty
Laurentian University Museum and Arts Centre, Sudbury
through December 3, 1989

Face à Face: French and English Caricatures of the French Revolution and Its Aftermath
Winnipeg Art Gallery
through December 10, 1989

Will Ogilvie: Watercolours and Drawings
Timmins Museum: National Exhibition Centre, South Porcupine
December 1, 1989 – January 7, 1990

Paterson Ewen: Phenomena Paintings 1971–1987
Glenbow Museum, Calgary
December 2, 1989 – January 28, 1990

The Victorian Cult of Beauty
Thunder Bay Art Gallery
December 15, 1989 – January 31, 1990

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Winnipeg Art Gallery
December 16, 1989 – February 11, 1990

Boris Anisfeld, "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum
Art Gallery St. Thomas–Elgin
December 22, 1989 – January 21, 1990

"Artists with their Work" Programs

Mike Hoolboom: Film Screenings
Niagara Artists' Centre, St. Catharines
December 2

Douglas Kirton: Painting
Tom Thomson Memorial Art Gallery, Owen Sound
continuing to January 11, 1990

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during December:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm
Visites Commentées: le dimanche à 14 h 30

Please note that Gallery talks will *not* be given on the following dates: Saturday, December 23; Sunday, December 24; Monday, December 25; Tuesday, December 26.

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour followed by an informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery talk followed by an informal discussion over complimentary coffee.

*****For the Hearing-Impaired**
On the last Saturday of each month at 2 pm this talk is signed for the hearing-impaired (not offered on December 23).

Lectures

Lisa Steele and Kim Tomczak

The Jackman Hall
Sunday, December 3, 3 pm

In order to acquaint viewers with the social and aesthetic contexts within which their videotapes were produced, Steele and Tomczak will screen selections from their individual and collaborative work in the exhibition *4 hours and 38 minutes* and offer commentary and answer questions.

Free with admission to the Gallery. However, tickets are required and may be picked up in advance at the information desk on a first-come, first-served basis. Please use McCaul Street entrance.

Gallery School

Adult Studio
January 10 – March 15, 1990

The Gallery School continues to offer studio art courses for adults – for both the novice and the more experienced student. Winter-term courses include introductory, intermediate, life and portrait drawing, as well as painting, printmaking and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for 10 weeks. Tuition is $150 for Gallery Members and $200 for non-Members.

Also beginning in the winter term and running through the spring is a drawing course designed for more experienced students called *Drawing from Mark to Magic: The 20-week Workout*. Tuition is $240 for Gallery Members and $295 for non-Members.

Early registration is recommended because class sizes are limited. Registration is accepted by mail or in person and is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are subject to change, and courses are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

Advanced Studio
Saturdays, 9 am – 1 pm, for 30 weeks
began September 16th

The Advanced Studio program in visual arts for secondary school students offers courses in drawing, painting, sculpture, printmaking and architecture. Some places are still available for students who wish to build a professional portfolio in the intensive studio atmosphere this program provides. Please contact the Gallery School at 979-6621 for further information.

The Advanced Studio in Visual Art program is generously funded by the **Eaton Foundation** with special scholarships provided by **Shell Canada Ltd.**

Master's Series – Adult Studio
Winter Session
January 9, 1990 – March 13, 1990

Selected Old Master works from the permanent collection will be studied from the studio perspective with curatorial examination and discourse. Class size is limited, so early registration is advised for this popular new Adult Studio program. Please contact the Gallery School at 979-6621 for all the details.

For Kids

Hands On
Sundays, 1–4 pm

Hands On provides a playful and relaxed environment in which children and their parents can participate in a number of activities designed to promote a child's interest in the visual arts.

Come and create a fantasy self-portrait using costumes and a video camera, a "painting" made of light or a huge sculpture. Connections between these experiences and Gallery viewing of contemporary and old-master works can be enjoyed by the entire family.

Tickets for hourly sessions are available at the information desk every Sunday from October through May on a first-come, first-served basis. Children aged 4–12 must be accompanied by an adult. For more information call 977-0414, ext. 201. Please note that Hands On will be closed for the holidays December 24 and 31.

Family and Community Studio Gallery School
Sundays, 1–4 pm

All visitors to the Gallery are cordially invited to drop by the Gallery School for the Family and Community Studio Sundays between 1 and 4 pm. Materials for drawing, painting, printmaking and sculpture are available, with direction provided by Gallery School artists.

Entrance is free with admission to the AGO. Children under 12 must be accompanied by an adult. Unfortunately, groups, clubs and organizations cannot be accommodated. Please contact Studio Co-ordinator Steven Bowie at 979-6621 for further information. Please note that the Gallery School will be closed for the holidays December 17, 24 and 31. Sponsored by **Crayola**.

Concerts

Du Maurier Council for the Arts Ltd. Presents Sunday Concert Series
The Walker Court
Sunday, December 10, 3 pm

The AGO's popular concert series, organized in collaboration with the Royal Conservatory of Music (RCM), features an exciting lineup of first-rate performing artists drawn from the RCM faculty, as well as instrumental and vocal ensembles.

This holiday season concert features mezzo-soprano Marianne Bindig and soprano Nancy Gibson, accompanied by award-winning pianist and RCM faculty member John Hess. In addition to a selection of Christmas songs, they will perform works by Purcell, Handel, Bach, Pergolesi, Britten and Wolf.

du Maurier Council for the Arts Ltd. Le Conseil des Arts du Maurier Ltée

Films

Noon-Hour Films
Fridays at 12:30 pm in the Jackman Hall. Free with admission to the Gallery. Entrance is through the main lobby.

December 1, 1989

Homage to Rodin
(1968, colour, 22 min.)
This film is a survey of Rodin's work in the collection of the B. G. Cantor Art Foundation and was filmed on the occasion of a large Rodin exhibition at the Los Angeles County Museum of Art.

December 8

Henry Moore: Man of Form
(1965, colour, approx. 60 min.)
An excellent record of Moore's physical and thought processes in developing a piece of sculpture.

December 15

The Cubist Epoch
(1971, colour, 53 min.)
The film is based on the *Cubist Epoch* exhibition, originally shown at the Los Angeles County Art Museum and the Metropolitan Museum of Art.

The Grange

Christmas at the Grange
Don't forget to complete your visit to the AGO by seeing where it all began. The Grange, the first home of the AGO, from 1913 to 1922, was built in 1817 by D'Arcy Boulton, Jr., one of the town of York's leading citizens. It is the oldest surviving brick house in Toronto and is beautifully restored as a gentleman's house of the 1830s in Upper Canada.

Come see how a grand house in early-19th-century York (Toronto) would have been decorated at Christmastime. Surprisingly, no Christmas tree (that custom dates from the Victorian era) and no holly (it didn't grow in Ontario), but charming arrangements of cedar, pine and red ribbons make for a warm and festive atmosphere. Nature also provides nuts, apples, and colourful berries to deck table and fireplace. The Boulton family are long gone, but the spirit of their lovely house lives on, especially at this time of the year.

Free with admission to the Gallery. Entrance to the Grange through front door, on Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. School tours call 979-6601. A project of the Volunteer Committee.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

Corporate Collection
January 31, 1990, 7 pm

A rare opportunity to view the outstanding art collection of Tory, Tory, Deslauriers & Binnington. Another destination will be announced later. Tickets are $10, including refreshments, and must be purchased in advance.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Cambridge Study
March 24 – April 5, 1990

Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks. Live and study in Clare College and attend evensong and lectures on literature, art, architecture and gardens. Visit historic pubs, stately homes and cathedrals and parks in full spring bloom. Enjoy Constable country and perhaps spend an afternoon at the races at Newmarket.

Texas
March 31 – April 6, 1990

From the gracious Mansion del Rio hotel, situated in the heart of the famous River Walk district of San Antonio, we'll venture into the hill country of Texas, ablaze with spring wildflowers. We'll visit the charming town of Fredricksburg, which was

established in 1846 by German immigrants and is noted for its lovely wide streets lined with picturesque century-old buildings and antique shops.

Another highlight is a visit to the LBJ ranch – the Texas White House – situated on the scenic Pedernales River.

Yugoslavia
May 5 – May 20, 1990
Yugoslavia is a country of dramatic cultural contrasts whose mosaic of nationalities, religions and languages is matched by the variety of its landscape. Our tour begins in historic Belgrade, then follows picturesque mountain roads to the Adriatic, visiting remote medieval monasteries famous for their fine Byzantine frescoes. Then we'll explore the old walled coastal cities of Dubrovnik and Hvar and the ruins of Diocletian's palace in Split. After a stop in the beautiful lake country around Plitvice, our tour concludes with a stay in one of Europe's grand hotels, the Esplanade in Zagreb.

Looking Ahead . . .
Cruising the Danube
September 6–20, 1990
Fly to exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the MS *Ayvazovskiy* to the delta of the Danube. There we board the MS *Ukraina*, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna. Enjoy spectacular scenery en route through Bulgaria, Romania, Yugoslavia, Hungary, Czechoslovakia and Austria. Shore excursions include Bucharest, Belgrade and Budapest. All cabins offered on both exclusively chartered ships are outside. We will be accompanied on the Danube cruise by Dr. Francis Broun, who will lecture on the art and culture of the region. We will complete our adventure with two days at the Intercontinental Hotel in Vienna.

Amsterdam
Turkey
Ireland/Wales
The Two Berlins
Russia

Call the Volunteer Office at 977-0414, ext. 263, and have your name put on the list to receive a brochure.

Special Events

Celebration: Holiday Hats
December 2–3, 11 am – 5:30 pm

A fun-filled Christmas open house packed with activities for the whole family – music, dance, games, tours, art-viewing and art-making. Plan to come wearing a homemade hat. The festivities will be broadcast live from the AGO lobby by AM 1430.

Stage III Benefit Gala
December 15
The Volunteer Committee of the Art Gallery of Ontario, in partnership with the Ontario Heritage Foundation, will host an opening night to remember at the Elgin and Winter Garden Theatres.

Friday, December 15, 1989, will be an important date in Toronto history – the Elgin and Winter Garden Theatres will be open to the public in their original splendour for the first time in 76 years. Organized by the Ontario Heritage Foundation in partnership with the Volunteer Committee of the Art Gallery of Ontario, this sparkling event will include a champagne reception, the Elgin production of the Royal Shakespeare Company version of *The Wizard of Oz*, a grand après-theatre supper, and vaudeville entertainment in the Winter Garden

Theatre. Tickets are $250 each, and net proceeds will support both the Art Gallery of Ontario's Stage III Building Fund and the Ontario Heritage Foundation. For tickets or more information please call 365-7328 between 9 am and 5 pm.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Young at Art
Jacques Lipchitz: A Life in Sculpture
Wednesday, January 17, 1990, 7 pm
A major retrospective exhibition that includes bronzes, carvings and drawings spanning six decades of this foremost Cubist sculptor's prolific career. After viewing the exhibition, we'll meet in the Members' Lounge for further discussion and drinks. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Young at Art
Kris Kringle Mystery Mingle
Tuesday, December 12, 7 pm
Take part in an entertaining tour that unlocks the mysteries behind works of art in the permanent collection. Afterward join Club AGO for seasonal refreshments in the Members' Lounge. A festive food donation for a Toronto food bank appreciated. Tickets are $8 for Club AGO members and $10 for nonmembers. For more information or tickets please call the Volunteer Office at 977-0414, ext. 263.

Reader's Digest Collection at Hart House
Monday, December 4, 7–9 pm
Join Club AGO members for a private guided tour of the Reader's Digest Collection at Hart House, which includes splendid works by well-known artists from Manet to Picasso. For more information or advance reservations please contact the Volunteer office at 977-0414, ext. 263. Club AGO members and nonmembers welcome. Free, but space is limited.

Members' Activities

Members' Preview and Opening , December 14
Jacques Lipchitz: A Life in Sculpture

Detachable Figure: Seated Musician, 1915; painted wood, h. 50.2 cm. Yulla Lipchitz, New York. © Lee Boltin/AGO.

Members and their guests are invited to preview the exhibition *Jacques Lipchitz: A Life in Sculpture* on Thursday, December 14, 1989, from 2 to 9 pm. Gallery talks on the exhibition are featured during the afternoon, and complimentary tea is served in the Walker Court from 3 to 5 pm. Music and regular bar service from 5:30 pm in the Walker Court. Opening ceremonies are at 6:30 pm.

The exhibition opens to the public the following day and continues until March 11, 1990.

Tickets for Membership Programs
For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. You may also purchase tickets in person at the Membership Centre during regular Gallery hours. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning
Permeable Border: Art of Canada and the United States 1920–1940
Wednesday, December 6, 9:30 am
Refreshments in the Members' Lounge await early risers, who will then tour an exhibition that examines works from a period when there was particularly close contact between Canada and the United States. Works by Kathleen Munn, Charles Comfort and Rockwell Kent demonstrate apparent similarities and differences in artistic expression. Tickets are $4.50 and must be purchased in advance.

Jacques Lipchitz: A Life in Sculpture
Wednesday, January 17, 9:30 am
Join fellow Members for a tour of this retrospective exhibition, which includes bronzes, carvings and drawings spanning six decades of this prolific Cubist sculptor's career. Meet in the Members' Lounge for a morning snack. Tickets are $5.50 and must be purchased in advance.

Sunday Start with Art
Permeable Border
Sunday, December 10, 11 am
The free-trade debate continues, but Canadian and American art has long been crossing the border freely. Enjoy a continental breakfast followed by a tour of the exhibition *Permeable Border: Art of Canada and the United States 1920–1940*. Tickets are $6 and must be purchased in advance.

Jacques Lipchitz: A Life in Sculpture
Sunday, January 14 and 28, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the Lipchitz exhibition, which assembles a fine selection of bronzes, carvings and drawings by this important Cubist sculptor. Tickets are $7.50 and must be purchased in advance.

Special Evenings for Members
Permeable Border: Art of Canada and the United States 1920–1940
Wednesday, December 6, 6:45 pm
After a glass of wine in the Members' Lounge, join Assistant Curator Christine Boyanoski for a tour of the *Permeable Border* exhibition. Afterward enjoy friendly discussion, dessert and coffee. Tickets are $15 and must be purchased in advance.

Jacques Lipchitz: A Life in Sculpture
Sunday, January 24, 11 am
Join us in the Members' Lounge for a glass of wine followed by a tour of the *Lipchitz* exhibition, which examines works by this important Cubist sculptor. Tickets are $15 and must be purchased in advance.

Behind the Scenes

Contributing Membership Offers Special Benefits

THERE HAS NEVER BEEN A MORE IMPORTANT REASON TO become a Contributing Member of the Art Gallery of Ontario. Stage III is quickly becoming a reality, and we are getting ready for an expanded and renewed AGO. Now is the time to be part of the excitement and activity.

A contribution of $100 to $250 will make you a Supporting Member. Your gift will support the Art Gallery of Ontario's Annual Giving Fund. Over the years the fund has enabled our curators to purchase works of art for the permanent collection. It also makes it possible to bring special exhibitions to Toronto and to maintain an education program that is renowned throughout North America. A full and exciting exhibition and education program is in place for 1990.

In addition to regular membership privileges, special benefits are extended to all Supporting Members. You will receive a tax receipt for the full amount donated, and your name will be listed in the AGO's annual report. Reciprocal membership privileges at 16 additional museums, including the Montreal Museum of Fine Arts and the Guggenheim Museum in New York, and discounts in the Gallery Shops are some of the benefits extended to you as a Supporting Member. An invitation to our special Annual Contributing Member event will be conveyed to you.

Share in the excitement by becoming a Supporting Member and know that you are part of a growing and dynamic museum. Remember the Annual Giving Fund when you renew your membership or visit the Membership Centre at the AGO on your next visit.

Private viewings of special exhibitions are just some of the privileges enjoyed by AGO Contributing Members.

Shops and Services

Art Rental and Sales Gallery
Leave the crowded malls behind and get friendly help at the Art Rental and Sales Gallery with your selection of original works of art for sale or rent for up to six months. Learn about contemporary art and have fun choosing from an impressive list of artists. You could start a new Christmas tradition for as little as $10 a month. Now located in the Chalmers Building, 35 McCaul Street, Toronto. A project of the Volunteer Committee.

The Book Shop
Enrich your holiday entertainment centre with a selection from more than 70 visual arts titles on video, including *Isamu Noguchi*, *John Piper*, *Matisse: Voyages*, *"And There Were Seven": The Story of A. J. Casson* and *Raoul Dufy, Painter and Decorator*. Enhance the experience of your visit to the Jacques Lipchitz exhibition by viewing the superb video of the same title, which has been described as a "truly moving human document and a serenely sensitive evocation of an artist."

The Impulse Shop
Create an old-fashioned holiday atmosphere in your home this festive season with the help of the Impulse Shop, where you will find party favours, distinctive table decorations and sweet and savoury gourmet delights. Add our new whodunit jigsaw puzzle to your list of holiday entertainments and surprise the children with beautifully made old-fashioned wooden pull toys. Wrap it all up with designer gift papers and ribbons. A project of the Volunteer Committee.

Jewellery Shop
Why not let us solve your Christmas shopping problems? Well-known for our interesting and unusual jewellery, we also offer a selection of special items with artistic appeal. Handworked metal boxes, delicate perfume bottles encrusted with silver, collector spoons with amber accents, sculptured cat paperweights and a child's silver dinnerware set complete with "pusher" are but a few ideas for that perfect and distinctive gift. A project of the Volunteer Committee.

The Reproduction Shop
Looking for a last-minute gift? Our staff will help you select the perfect picture from our extensive collection of foreign and Canadian reproductions, posters and fun art. Take advantage of the Members' discount and our framing services. A project of the Volunteer Committee.

The Perfect $5 Gift
A $5 gift can go a long way when you send an AGO admission voucher to a friend. Arriving enclosed in an attractive fine-art reproduction card featuring a work from the Gallery's permanent collection, for the price of less than a single movie ticket the voucher entitles a whole family to admission to the AGO, providing hours of enriching entertainment. Your friends or out-of-town visitors can also take advantage of 10% discounts in the Reproduction Shop, the Impulse Shop, the Book Shop or the AGO Restaurant. They are also encouraged to participate in a draw for a free AGO membership. Give the gift of art today and introduce your friends to the AGO. The gift packages can be purchased at any of the Gallery shops. Inquire at the Volunteer office about quantity discounts by calling 977-0414, ext. 263. A project of the Volunteer Committee.

Membership Centre
Gift memberships in all categories in special Christmas packages are at the Membership Centre now. Give a year of membership... and enrich yourself a little, too. A complimentary AGO exhibition poster comes with each Christmas gift membership. All inquiries about AGO membership are welcome at the Membership Centre in the AGO lobby.

Edward P. Taylor Reference Library
Effective April 1, 1990, the Reference Library will close temporarily to all nonstaff readers. The library collections will be undergoing reorganization and temporary storage in preparation for their move to new quarters. The Reference Library will re-open in its new location in the Stage III southwest extension late in 1990.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada, for loan or for in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge reserved for reading exhibition catalogues or current art periodicals and magazines.

Services for Disabled People
Ramp access through main entrance; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing-impaired people on the last Saturday of each month at 2 pm.

Holiday Hours
December 24: Restaurant and volunteer retail shops closed; Gallery, Coffee Shop, Book Shop and Members' Lounge open until 4 pm. December 25 and January 1: entire Gallery closed. December 26: Gallery, retail shops, Coffee Shop and Members' Lounge open; Restaurant closed. December 31: Gallery, Coffee Shop, Book Shop, Members' Lounge open until 4 pm; Restaurant and volunteer retail shops closed.

The Edward P. Taylor Audio-Visual Centre is closed on December 22 and January 2; on December 27 it closes at 5 pm.

Errata
In the November issue of *AGO News*, in the article "Focus on Copyright Bill C–60" on page 2, the paragraph beginning "In the belief that..." was inadvertently placed in the wrong position during layout. It should have followed the third paragraph ending with "...intellectual property in mind." Also, on page 6, the caption under the photograph of the Chalmers family should read "Linking hands with daughter Joan and daughter-in-law Clarice..." We apologize for these errors.

ART GALLERY OF ONTARIO

DECEMBER 1989

AGO NEWS

Behind the Scenes

Janet Brooke Appointed Curator of European Art

DR. DAVID McTAVISH'S RETURN TO THE GROVES OF ACAdeme earlier this spring as head of the fine arts department at Queen's University in Kingston, Ontario, left a very important vacancy in the curatorial division of the AGO. After an extensive search for suitable candidates, Chief Curator Dr. Roald Nasgaard recently announced the appointment of Janet Brooke as curator of European painting and sculpture. She is currently curator of European art at the Montreal Museum of Fine Arts, where she has been responsible for ancient and medieval art and European painting and sculpture since 1977. In addition to her duties at the museum she is currently the English-language book editor of RACAR (Revue d'art canadienne/Canadian Art Review), and has been extremely active in the academic field as a teacher of art history and museology at Montreal universities and as a Ph.D. candidate at McGill University. Janet was recently awarded the Prix de mérite Pratt & Whitney 1989 from the Societé des Musées Québecois for her research on collecting trends in Montreal from 1880 to 1920. Commenting on the appointment, Roald Nasgaard said that the selection committee was very impressed with Janet's background, experience and proven ability in her area of expertise and that the Gallery feels very fortunate in having been able to recruit her. Janet Brooke assumes her new responsibilities in January 1990. Welcome, Janet.

Tightened Security Control in AGO Galleries

OUR VISITORS MAY HAVE NOTED RECENTLY THAT AGO security staff are being even more vigilant in questioning what individuals, whether staff, volunteers or members of the public, bring into the Gallery these days. The implementation of stepped-up security measures is necessary because of the anticipated disruptions in straightforward access to certain public areas of the Gallery and the increased traffic of tradespeople working in different locations in the building. Visitors are being asked to check their oversize bags, backpacks and large purses, and any pointed objects, such as posters and umbrellas, they may be carrying, in the complimentary cloakroom. As Denis Fernandes, assistant security manager, explains, oversize items present the greatest problem in the galleries, because most people have difficulty estimating their distance from the works of art. Umbrellas are a menace, because the impulse to use them as pointers is almost involuntary. The next time you are asked to check your belongings, please remember that these seemingly stringent regulations are in place to protect our treasured collection and to ensure a pleasant visit to the Gallery for everyone. Your co-operation is much appreciated.

In Celebration of the Art of Building

TO MARK THE BEGINNING OF STAGE III CONSTRUCTION, the AGO has adopted The Art of Building as the theme of its new advertising campaign. Designed to bring attention to the radical changes the Gallery will undergo over the next two years, the campaign highlights the various building trades and crafts that are involved in the transformation of architectural blueprints into physical reality. Light in tone and with a sense of humour, the ads invite the reader to come and visit the AGO while the construction is in progress and experience not only the works of art and exhibitions on view but also the making of the new building. The central graphic image in the campaign is entitled Hard Hat Art, which symbolizes the coming together of art and construction. Other images in the series feature tools of the different building trades – a hammer and nails, an electrical plug, a spade – with such corresponding captions as Striking Art and Shocking Art, while the picture of a large spade in a landscape reads We're Finally Starting the Spade Work on Our Expansion at the Art Gallery. The imaginative campaign was created for the AGO by the advertising agency Young & Rubicam, who have generously donated their time and talent.

Nancy Gibson, soprano.

RCM Brings Christmas Cheer to AGO

CHRISTMAS SONGS MAY NEVER HAVE SOUNDED BETTER. On Sunday afternoon, December 10, soprano Nancy Gibson and mezzo-soprano Marianne Bindig will spread a little Christmas cheer in the AGO's Walker Court. They will perform works by Purcell, Handel, Bach, Pergolesi, Britten and Wolf, and they will also include seasonal tunes in their program. The concert is part of the Sunday Concert Series, presented at the Gallery with the support of the Du Maurier Council for the Arts Ltd., which features performers from the Royal Conservatory of Music, including well-known teaching artists from the RCM faculty and rising young stars of the Toronto music scene. One such celebrated young artist is Nancy Gibson, a 1985 graduate of the Faculty of Music, University of Toronto, with a double major in violin and voice performance, who in recent years has won accolades internationally as a singer. She has been the recipient of several awards and scholarships and has studied with well-known vocal coaches – Megan Rutledge in Toronto, Esther Salaman in London, England, Elly Ameling in Munich and Martin Isepp in Banff. She has won the John D. Miles Lieder Prize in Glasgow, has been heard on BBC broadcasts and has performed song recitals in London, Glasgow, Munich and Toronto. Nancy Gibson and Marianne Bindig, who is currently studying with Patricia Kern at the University of Toronto Opera School, will be accompanied by John Hess, an outstanding pianist and faculty member of both U of T and RCM.

JACQUES LIPCHITZ continued from p. 1

end of his life Lipchitz was still working on a number of preparatory studies for *Our Tree of Life*, a complex, symbolic exploration of themes from the history of the Jewish people. For more than 40 years Lipchitz had reacted with great passion and humanity to an extraordinary range of personal experiences and to some of the momentous events of history as they unfolded. What has long been lacking is an openness, a willingness to look seriously at Lipchitz's later work and to recognize its boldness and its intensity, its spontaneity, its technical innovations and above all its total freedom from rigid stylistic constraints. The late Picasso and the late Lipchitz have much in common, but the latter remains to be discovered.

Lipchitz, more than any other great sculptor of his generation with the exception of Picasso (Picasso is always the exception), produced a bewildering range of styles and technical innovations. Anyone familiar with modern sculpture will have little trouble identifying the immediately recognizable style of a Giacometti, a Brancusi, a Moore, a Hepworth, an Arp or a Gabo. The same cannot be said of Lipchitz's post-Cubist sculpture, that is to say, that prolific body of work produced between 1925 and 1972. Do *Pierrot Escapes* 1927, *Chimène* 1930, *David and Goliath* 1933, *Myrah* 1942, *Mother and Child* 1949, *The Beautiful One* 1962 and *Homage to Arcimboldo* 1971 appear to be by the same hand? Whereas, for example, Giacometti, Arp and Moore were tenacious in their obsessive focus on producing variations on a limited range of themes or motifs, Lipchitz, like Picasso, was by nature extremely volatile. He worked simultaneously on sculptures that were stylistically and iconographically totally unrelated.

In 1954 Clement Greenberg argued that since breaking away from Cubism Lipchitz "has been unable to develop a principle of inner consistency; none of the different paths he takes seems to lead to the next one..." Thirty-five years later, with Lipchitz's life's work before us, we can see that the richness and extraordinary variety of his images and formal inventions were the result of the sculptor giving free rein to his explosive imagination. If we look closely we discover stylistic and thematic threads running through his work, despite its diversity. Indeed, it was Lipchitz's imagination that provided the inner consistency of his vision.

No one has better expressed the hidden continuity underlying the creative processes of an artist than the poet John Keats. Writing to a friend in 1818, he described the various "shapes" of his own letters. If we substitute the word *sculptures* for *letters*, what an appropriate description we have of the variety of form in Lipchitz's work. Some of his letters, Keats wrote, "are good squares others handsome ovals, and other some orbicular, others spheroid – and why should there not be another species with two rough edges like a Rat-trap?" He goes on to suggest to his friend that "by merely touching the spring delicately and etherially, the rough edges will fly immediately into a proper compactness; and thus you may make a good wholesome loaf, with your own leaven in it, of my fragments."

This article has been excerpted from the fully illustrated catalogue Jacques Lipchitz: A Life in Sculpture, *which accompanies the exhibition.*

Alan G. Wilkinson is curator of 20th-century art at the AGO.

Jacques Lipchitz, Sam and Ayala Zacks Wing. December 15, 1989 – March 11, 1990

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General Information

Admission
Adults: $4.50
Seniors with cards: $2.50
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30–9 pm: FREE

Membership
Young Member (age 25 and under): $20
Nonresident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax-deductible donation): $100

Available at the Membership Centre in the lobby and by mail or telephone from the Membership Office. VISA, MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office at 979-6619.

Please do not combine requests or cheques to different departments.

Notice to Members
From time to time, our mailing list is released to arts and other nonprofit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration or information, please consult individual listings for specific instructions. Otherwise:

– address the department specified in events listings
– specify date, name of event and number of tickets
– indicate your name, address (with postal code) and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario.

Services for Disabled People
The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities /ramp access.

Gallery Hours

For holiday hours see p.5.

Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12–4 pm, Wednesday 12–4 pm and 6–9 pm. Entrance from Grange Park.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5–8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests noon–5 pm. Wednesday noon–9 pm. Closed Mondays.

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto – Cultural Affairs Division, Communications Canada and the Canada Council, and from its Members and many corporate, foundation, and individual donors.